

# THE AMERICAN MAGAZINE OF ART

DECEMBER, 1919

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- AMERICAN SOCIETY OF MINIATURE PAINTERS, Arden Galleries, New York .....Nov. 24 to Dec. 31, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, Dec. 13, 1919, to Jan. 11, 1920
- CORCORAN GALLERY OF ART. Washington, D. C. Biennial Exhibition Oil Paintings .....Dec. 21, 1919, to Jan. 25, 1920
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Jan. 31, 1920
- AMERICAN WATER COLOR SOCIETY. Annual Exhibition. National Arts Club.....Feb. 4 to 27, 1920
- PENNSYLVANIA ACADEMY, Philadelphia. Annual Exhibition Oil Paintings and Sculpture, opens.....Feb. 8, 1920
- NATIONAL ACADEMY OF DESIGN. Annual Exhibition Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Mar. 19, 1920







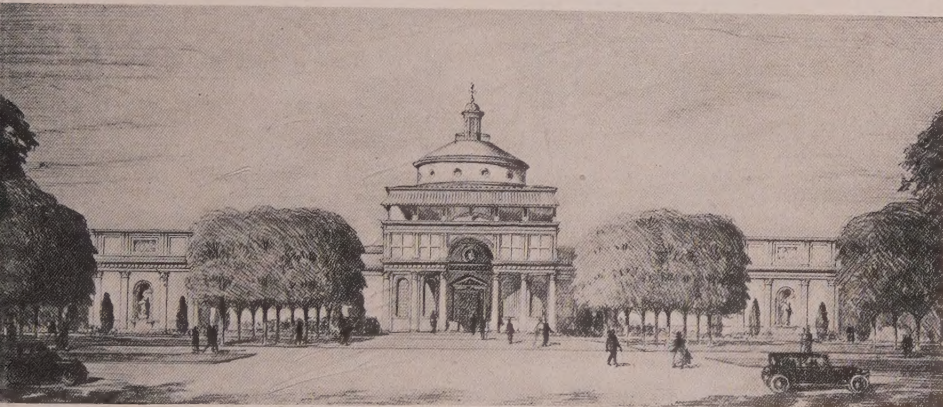
SIMEON AND THE YOUNG CHILD

A PAINTING BY

MARION BOYD ALLEN

# THE AMERICAN MAGAZINE OF ART

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PROPOSED BUILDING FOR THE JOHN G. JOHNSON COLLECTION

## THE FAIRMOUNT PARKWAY OF PHILADELPHIA

BY ANDREW WRIGHT CRAWFORD  
Secretary, Art Jury of Philadelphia

THE actual execution of plans is the inspiring note in the civic art of the past decade. Theretofore many plans for American cities appeared on paper and stayed on paper. That fact may have accounted in part for the general pessimism concerning municipal government which was so characteristic of the last quarter of the past century, a pessimism that had been spread broadcast. That pessimism was not a mere bit of public psychology. It was worse than characteristic. It was an influence, a crippled action. It halted progress, could be broken only by action. And in 1893 three paper plans appeared which were acted upon. The Elliot plan for the Outer Park System for Boston was

one of them; another was the Kessler plan for an interior park system for Kansas City; the third was Burnham's plan for a Group of Public Buildings around a formal water centre. The Group was realized in staff, and the nation awoke to find the Court of Honor of the Chicago World's Fair, the creation of an American city, world-famous because of its sheer beauty. "If in staff, why not in stone?" This natural query is resulting throughout America in notable civic centres, including the delightful, completed Springfield Group and the well advanced Washington, Cleveland, San Francisco and Des Moines Groups.

The paper plans for park systems have been even more pronouncedly suc-



cessful. Daring and pervasive as was Kessler's plan for Kansas City, the system that exists today far surpasses the dream of a quarter century ago. Unprecedented in its comprehensiveness as was the late Charles Elliot's conception, Metropolitan Boston possesses a greater system today than he had courage to put on paper. The greatest social service rendered to the public by any area of ground is the acreage occupied by the Recreation Centres of Chicago, a success due in its architecture and landscape design to Burnham, Bennett and Olmsted.

Recognition of the leadership in parks and playgrounds gained by city governments that once were so much condemned, is generously given abroad. It is worth while quoting briefly from a paper on International Contributions to Town Planning, by S. D. Adshead, one of the editors of the *Town Planning Review*, published by the University of Liverpool:

"The American contribution, in contrast to the English, has been brilliantly discursive. \* \* \* The scientific provision of recreation is America's most concrete achievement and it has taken the form of the working up of parks, playgrounds and open spaces into an organized system. \* \* \* In this connection America has advanced ahead of any European country. The subject is divided into two sections; the provisions of parks and playgrounds in proportion to population, and the linking of them up together into a system and to the country by means of circumferential and radial parkways.

"There is also the intensive use of open spaces, in which the utmost possible value is extracted from them, as exemplified in the playgrounds and neighborhood centers of Chicago, Milwaukee and other towns. The old conception of a mere passive open space is here shown to be only the beginning of its full possibilities. There is also visible a gradation in the character of the open spaces. There are, for example, those near the center in the form of small playgrounds and formal town gardens—the Luxembourg Gardens of Paris, and the Parc, Brussels, illus-

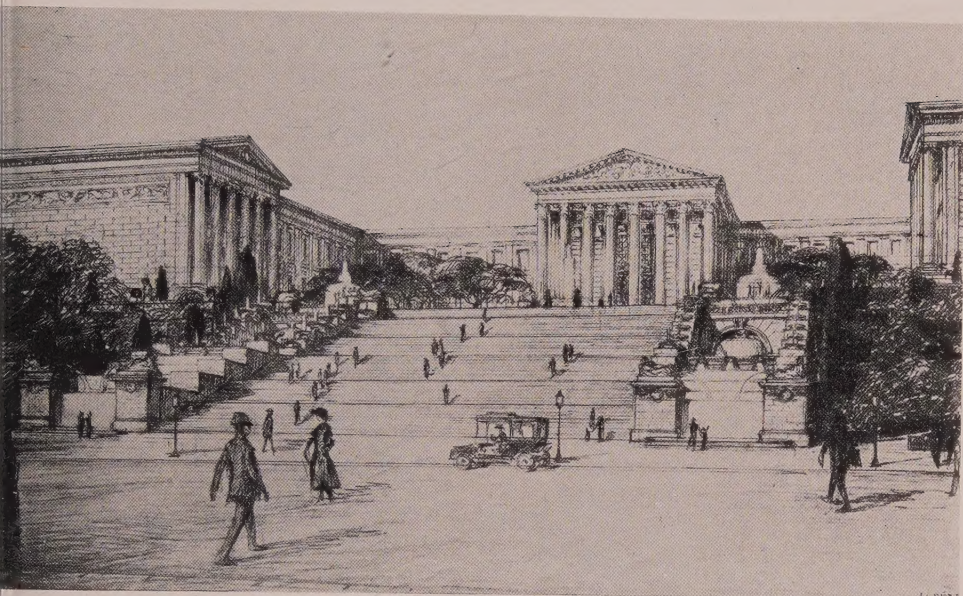
trate this type. There is then, further out, the great Town Park, still highly artificial in its layout; the Prater at Vienna and the Bois de la Cambre at Brussels are typical examples of this. Finally, there are the Nature Reserve or stretches of open country left in their natural state, but prevented from being spoiled by any buildings. The wooded hills round Vienna and the Forêt de Soignes at Brussels are admirable European examples of the Nature Reserve; but although Vienna and Brussels, and other European towns, possess to a more or less extent these types, in no instance can they be seen definitely joined together in the same way as at Boston, which represents the highest achievement in this direction—the Metropolitan Park System extending over 38 neighboring cities and townships, and including 15,000 acres of parks and 25 miles of parkways."

The project for the Fairmount Parkway of Philadelphia was broached some time before the three notable projects for Chicago, Boston, and Kansas City. It was conceived as a park plan at first. It was proposed that Fairmount Park be extended into the city. Several routes were suggested, including a direct route from the southeastern terminal of the Park to the City Hall, cutting existing street lines diagonally. Such a route was actually placed upon the city plan in June, 1893, in accordance with an ordinance of City Council, approved April, 1892, only to be followed by the repeal of the ordinance in 1895.

The project lay dormant for nearly a decade, during which time, however, the Philadelphia & Reading Railway tracks were depressed, Pennsylvania Avenue being constructed "on the roof over the tracks," and led for several blocks from the Park directly toward the City Hall, seeming to point the way that the Parkway route should follow.

Agitation for the construction of the Parkway would not down. Organizations were continuously and persistently urging the project, and in 1902 the Parkway Association was formed to further it.





THE PHILADELPHIA MUSEUM OF ART, MAIN ENTRANCE  
CONTRACT FOR CONSTRUCTION MADE LATTER PART OF JULY 1919

An ordinance was again approved on March 28, 1903, ordering the Parkway placed on the city plan, following a somewhat irregular route, in effect widening Pennsylvania Avenue on its southwest side and extending it to Logan Square. A point to be noted is that we secured the razing of a number of the buildings during the next few years. This is much more important than it seems. Physical progress makes for more progress; tearing down buildings on such a route makes the need for tearing down the next group so obvious that the mere logic of the physical situation induces action. The project seems to keep going of its own momentum, and certainly individual effort becomes more productive of results.

In 1907 the Fairmount Park Art Association employed Messrs. Trumbauer, Zantzinger and Cret to prepare a plan for the Parkway. This was adopted by the city, with the quietly determined backing of the late Mayor Reyburn. A partner of Mr. Zantzinger, C. L. Borie, Jr., was largely responsible for the plan. Their plan has been enlarged and enriched by M. Jacques Greber's plan, pre-

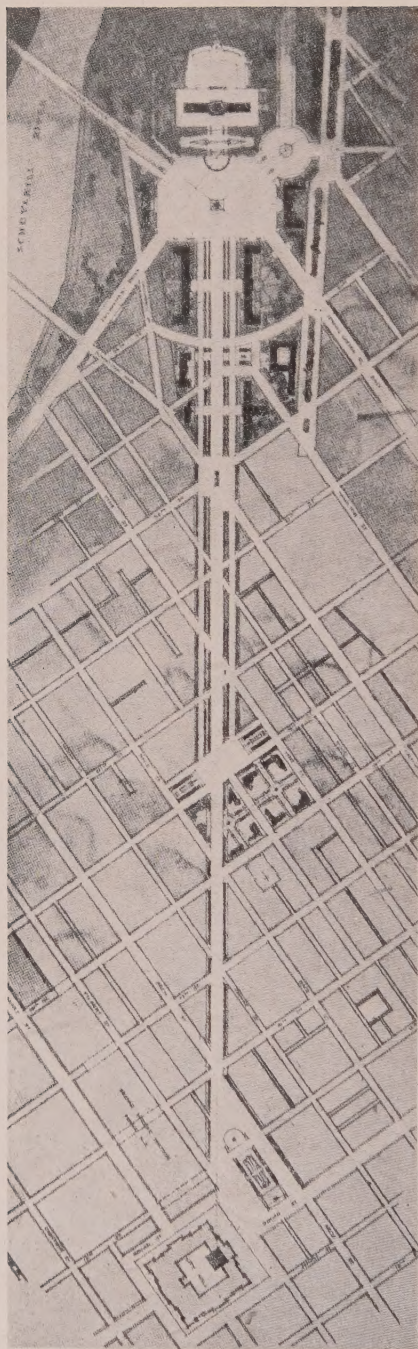
sented during the past year, and both of these are reproduced.

The property required for carrying out the Zantzinger, Cret and Trumbauer plan has all been acquired. The plates showing the route of the Parkway in 1907 and twelve years later tell the story. It is a really tremendous achievement.

There is no doubt that the delays that have so sorely vexed our souls, have benefited the project. A far greater result has been achieved than was dreamed of in the nineties. For the Parkway is not only an extremely important extension of Fairmount Park into the very center of the city, unusual as that is. It is a fundamental correction of the City Plan, introducing a much-needed, diagonal thoroughfare from the City Hall northwestward. It creates three great plazas. It provides for three groupings of public and semi-public buildings. It creates the groundwork for an unequalled group of Art Buildings.

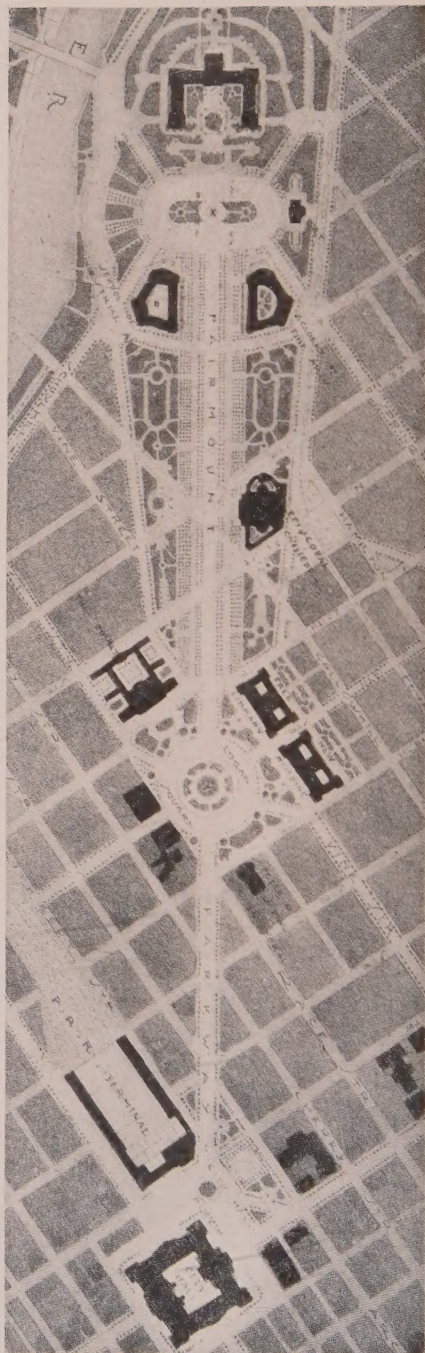
The opportunity is unique. The Southeastern end of Fairmount Park is marked by a dominating mound on the





COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE PARKWAY AS SHOWN IN PLAN MADE BY TRUMBAUER, ZANTZINGER & CRET FOR THE FAIRMOUNT PARK ART ASSOCIATION, 1907



COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

PARKWAY AS SHOWN ON PLAN MADE BY JACQUES GREBER FOR THE COMMISSIONERS OF FAIRMOUNT PARK IN 1917 AND NOW IN COURSE OF CONSTRUCTION



top of which the extensive Fairmount Reservoir was constructed. This has been abandoned and on the same dominating height the Philadelphia Museum of Art is being constructed, loans of \$2,000,000 for the building having been authorized by the voters at elections. The axis of the Parkway leads directly from the center of the main façade of this building to the City Hall. Thus the Art Museum will dominate the Parkway through its entire length of 6,300 feet. On another side and at the foot of the Fairmount Hill, far down below the Museum, the Schuylkill River flows. The river bends just as it reaches the mound, so that the Museum will dominate also two charming stretches of the river, one to the south, along the projected Schuylkill Embankment drives, and the other to the northwest, where the river flows through the lovely, undulating, tree-covered park. The Museum is so located that one of its two major end pavilions is on the axis of the existing Spring Garden Street, and the other on the axis of the proposed Schuylkill Avenue.

In front of the Museum, at the foot of Fairmount Hill, it will be observed a broad plaza is called for by the plans. This will be four hundred feet in width and about 900 feet in length. As the Parkway leaves the Fairmount Plaza, as it is named, it is to be flanked on either side by buildings, one of which is to be the new Pennsylvania Academy of the Fine Arts, and the other the new Pennsylvania Museum and School of Industrial Art. These institutions have made formal applications for the respective sites, and the applications have been granted. In the immediate vicinity of these buildings, perhaps fronting on the northeast side of Fairmount Plaza, the John G. Johnson Gallery will be built, if allowed by the courts; hearings on the petition are now being held.

The opportunity to group four buildings devoted to art on four ideal sites is indeed unique. The opportunity is superb and Philadelphia knows it and proposes to realize 100% of it.

Yet this art group is only one of the features of the Parkway. The area between Logan Square and the Crescent, the street that runs on the southeast side of the locations for the Academy and the School of Industrial Art, a distance of four blocks, is to be developed as "The Parkway Gardens," for the development of which the most elaborate of the Greber landscape designs has been prepared. Ground for only one building, a new Episcopal Cathedral, has been allotted in this section.

Logan Square, one of William Penn's original parks, is to become the centre of another important grouping of buildings. In addition to the Roman Catholic Cathedral, the Academy of Natural Sciences and the Wills Eye Hospital, already there, the city has provided for the construction of the Central Library, for which loans of \$3,750,000 have been approved by the electors. A loan of a half million for beginning the construction of a new Municipal Court Building has also been authorized. These two buildings are to be on opposite sides of the Parkway as it leaves the northwest corner of the Square, thus constituting an elaborate entrance to "The Parkway Gardens."

The Parkway proper is 250 feet wide between the Fairmount Plaza and Logan Square. A circle has been made in the centre of the Square, which has been enlarged so that it extends from Eighteenth Street to Twentieth Street, the dimensions of the open space thus created being 950 feet by 730 feet. Between Eighteenth Street and Sixteenth Street the Parkway is 140 feet wide. At Sixteenth Street it again broadens out into a somewhat irregularly shaped plaza in front of the northern side of the City Hall, extending to Broad Street, this plaza being roughly 1,000 feet in length and over 500 feet in width.

This Central Plaza is to be enlarged, it is expected, by moving the Broad Street Station of the Pennsylvania Railroad 100 feet west of Fifteenth Street, the façade of the new station turning and extending along the southwest side





COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE ROUTE OF THE PARKWAY IN 1907 BEFORE CONSTRUCTION. FROM A PHOTOGRAPH





COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE ROUTE OF THE PARKWAY IN 1919 DURING PROGRESS OF CONSTRUCTION WORK  
FROM PHOTOGRAPH

of the Parkway. The railroad owns all the property on the north side of Filbert Street north to Cuthbert Street, and would like to have Filbert Street vacated. There is thus a quid-pro-quo, the station being moved west of Fifteenth Street, the railroad surrendering the property it occupies to the city, and the city vacating Filbert Street. It is also possible that the railroad may be depressed, like its line in New York City, which would be a great betterment.

The plaza north of the City Hall will of course become a great centre of public and semi-public buildings.

Doubtless, those who are not familiar with this project and the progress already made, are wondering what it has cost, and how the money has been raised. About 1,000 properties have been affected and as many buildings have been removed. For the ground for the Parkway, \$17,000,000 have been expended. This does not include the funds for the Art Museum and Library. The money was made available as the result of a number of votes by the people on bond issues, just as the money for the Art Museum and the Free Library has been made available. That is not the least remarkable thing about the accomplishment. The question of the issue of bonds for the undertaking was submitted on quite a number of occasions over a stretch of a dozen years, and in every case a large majority favored the issue.

The construction of the Parkway is the greatest Twentieth Century accomplishment of any city of the world. This is not said as a boast but as a matter of fact. It is said with due regard to, and knowledge of, notable things done by other cities in this Century. The Kingsway in London is a mile in length and only 100 feet in width, and is merely a much-needed street. Rio Branco, of Rio de Janeiro, opened in 1903-4 at a cost of \$7,000,000, is 6,500 feet long but only 108 feet wide, and only 600 buildings were demolished in preparing the way. The Seventh Avenue Extension and the widening of Varick Street in New York is chiefly a widening, and it is only 100

feet wide at that, without any grouping of buildings; it is a much needed roadway, with none of the other characteristics of the Fairmount Parkway. The widening of Michigan Avenue in Chicago is merely a widening, not a diagonal cutting, as is the Parkway, and at its maximum reaches only 140 feet, while the Philadelphia Parkway is of that width at its narrowest, and for two short blocks only.

It is its threefold character of affording opportunities for several great groupings of public buildings; of bringing Fairmount Park to the heart of the city; and of creating a great traffic way, that makes the fact that the Parkway is now in use of national interest.

I began this paper by referring to former pessimism concerning municipal government in the United States. While it was rampant, those same municipal governments were creating world-standards in the Recreation Centres of Chicago, in the Park Systems of Boston, Kansas City, and Minneapolis, and in the Parkway of Philadelphia.

At the Convention of the American Federation of Arts last Spring, Cleveland and New York men justly heralded their great success for the two past years in the introduction of the practise of having symphony orchestras give concerts in Art Museums and were eagerly spreading the gospel, when a Philadelphian stated that the Pennsylvania Academy of the Fine Arts had been doing that for twenty years. The situation was entirely typical. Philadelphia has had no just sense of its responsibility for spreading knowledge of its fine things finely done, but waits for twenty years till some other city gets the credit for them. But that type of Philadelphia is passing. The mere possession of great works of art, whether in painting, in sculpture, in architecture, in landscape architecture, or in civic art, creates a trusteeship. It requires that knowledge of that possession should be imparted to the country, not especially for the glory of the city,—though patriotism, like charity, begins at home—but for the



benefit of our fellow Americans. What one city has done another may equal. Philadelphia has done the biggest municipal thing done by any city in the first twenty years of the Twentieth Century.

We propose that the second twenty years will see the same leadership fall to Philadelphia—and competition will help us and help our competitors and stir up other American cities.



LAURELTON HALL

## THE LOUIS COMFORT TIFFANY FOUNDATION

BY STANLEY LOTHROP, DIRECTOR

MR. LOUIS COMFORT TIFFANY has lately given Laurelton Hall, his country place at Oyster Bay, Long Island, his art collections and a large endowment fund for the establishment of a school or colony for artists, to be called the Louis Comfort Tiffany Foundation. It is not Mr. Tiffany's desire that the foundation offer the student technical instruction for which good schools already exist, but that it provide a place in which artists, who have received such instruction and have given proof of talent

shall be able "to find themselves" amid stimulating and sympathetic surroundings. It has always been the Founder's belief that academic training if continued too far often impedes the growth of the student's own artistic individuality. There comes a moment in every artist's development when he can derive more from the study of Nature and the analysis of the technical accomplishment of artists of other periods and countries than from formal instruction. The Foundation therefore aims to give the student abso-

lute freedom to develop his artistic imagination in whatever direction may be its trend unhampered by the ordinarily accepted conventions.

This idea, however, does not preclude wholesome criticism and counsel from artists of superior technical knowledge in the student's own particular field. It is the plan of the Foundation to invite well-known artists to Laurelton at frequent intervals, where they will be able to work themselves and can help the students by sympathetic comradeship and advice.

No distinction will be made in favor of any particular class of artists. All will be welcome alike at Laurelton, whether painters, sculptors or designers in the Industrial Arts. The designers of jewelry, enamel work and wood carving can easily be provided with working facilities, and other arts will be accommodated whenever feasible.

Students must be American citizens between the ages of eighteen and thirty, and women will not be accepted during the ensuing year on account of the difficulty of providing separate living accommodations. It is the intention of the Foundation, however, to include women at a later date. The students will be selected upon the written recommendation of well-known artists in their particular field. Three such letters will in general be required and an illustrative specimen of the student's work. Owing to the necessarily experimental nature of the undertaking during the first year only a limited number of students will be accepted. In general, each student will pay a small weekly charge, although money Fellowships sufficient to pay this charge and travelling expenses will be offered in exceptional cases.

The building in which the students will live is provided with hot and cold water, electricity and central heating plant. It contains several large studios and a workshop with electrical power. It is Mr. Tiffany's desire, however, that the painters do much of their work out of doors when the season permits.

Laurelton Hall has occupied a large

share of Mr. Tiffany's attention during the last fifteen years. Not only the architecture of the house itself, but every piece of furniture, rug, and wall covering has been designed by him, and many of his finest windows decorate its interior. In it Mr. Tiffany has also arranged his carefully selected Chinese and Japanese collections, which include paintings, bronzes, lacquer and enamel work and a large number of Japanese prints. Many rare examples of Oriental rugs and carpets cover the floor and walls. It also contains a complete collection of Indian baskets and other objects of Indian art. The art library which is also located in the house is already very large, and the Foundation will continue to increase it from time to time. Although Mr. Tiffany will continue to reside at Laurelton Hall during the summer months, the students will always have free access to its collections and library.

The picture gallery decorated with an Indian façade of the 16th century is another interesting feature of the place. The gallery contains modern American and Spanish paintings in oil and water color and a collection of Favrite glass. There is also a Chapel decorated with a beautiful Romanesque altar in mosaic which was exhibited by Mr. Tiffany in the Chicago Exposition of 1893, and with several of his best windows, including the well-known "Deposition" window.

Much of the charm of Laurelton, however, depends upon its setting in a hilly and wooded park sloping down to Cold Spring Harbor. The park contains many fascinating walks and drives bordered with mountain laurel and rhododendrons which offer unexpected glimpses of the bay. The Foundation has been presented with eighty acres of land skirting the harbor, which will give the students boating and bathing. There are also tennis courts and bowling alley.

During the period in which the Foundation is open the members of various other art institutions will be invited to visit Laurelton from time to time, and other visitors will also be admitted under certain restrictions.





INTERIORS LAURELTON HALL

This gift is a fitting culmination to Mr. Tiffany's own ceaseless endeavor to create artistic productions in almost every field of art. Under the influence

He began his experiments in this field as early as 1875. His inventions have practically done away with the use of painting or enameling on the glass, thus



ENTRANCE LAURELTON HALL

of Samuel Coleman and George Inness, his early years were devoted to painting rather than to craftsmanship. His earliest work was mostly in the direction of landscape painting, later he became interested in figure painting which led him to large decorative compositions. Mr. Tiffany, however, is perhaps widest known through his work in stained glass.

greatly increasing the purity of the color. He has also done very much to improve the color quality of the glass itself. For this purpose he established a glass furnace of his own in 1873, and in 1893 the famous furnaces at Corona, Long Island. At the same time, Mr. Tiffany has devoted much effort to the production of smaller objects in glass and enamels and



to the designing of jewelry. He has been the foremost exponent of the arts and crafts movement in America. Although falling under the spell of the oriental craftsmen, he has been able to borrow something of their spirit without becoming a copyist. This independence and originality are to be found in the forms of his work as well as in the designs wrought upon them. Mr. Tiffany has also done much in textile designing in order to obtain rugs and hangings which should harmonize with certain given interiors. His latest work has been largely decorative schemes in mosaics. His knowledge of glass and his color sense have developed this art in an entirely new direction.

It is not the purpose of this article to describe the various activities of Mr. Tiffany's career, but merely to point out the ground covered and the influence that his technical accomplishment must necessarily exert over the group of students who will be assembled at Laurelton. He has always stood for the freedom of the imagination as against the overworked formulae and the "styles" which so hamper many of our present craftsmen. While there is nothing in the organization of the Foundation intended to perpetuate Mr. Tiffany's own peculiar artistic style, it is hoped that the students will remain true to the ideals of individuality which he has always maintained throughout his artistic endeavor.

## OUR NEEDS AND OPPORTUNITIES IN THE INDUSTRIAL ARTS\*

BY JAMES PARTON HANEY

Director of Art in High Schools, New York City

THE war has been a great promoter of change. Many things have been altered and many more are to be. Among the latter will surely appear the art teaching of the public schools. All realize that the present conditions spell mutation. But what form is it to take? What is the change to be?

The art teaching of our schools has never been on a firm foundation. Our teachers have never agreed as to what they were to teach. The past has therefore seen many different standards. Some have advocated the teaching of drawing as discipline of hand and eye; others have stressed technique; and others still have urged the subject as a means of stimulating appreciation, of training in taste. Small wonder then that the effort of over fifty years has not seen art placed upon a firm foundation, and that in many quarters it is still regarded as an appendix to the course of study—a frill tucked into

the school's work by enthusiasts who, touched by the aesthetic fever themselves, would seek to communicate it to others and thus make artists of the many.

Now come forces affecting the fundamental principles of the curriculum. These can not fail to act upon art teaching as on other teaching. The war has brought many economic questions to the fore. Thousands have been forced to read and think of trade relationships and trade opportunities. Thousands who have hitherto thought of education locally and casually have come to see in it something of its national significance. The note of practicality is being sounded with increasing insistence, and teachers who have pled for their subject because of its cultural value are being asked to show how the knowledge they would give connects itself with the life and work of a nation which must in myriad channels meet the work of peoples of other nations.

The country, through the shock of war, the conscription of its citizens, and the mobilization of its industries, has perforce been through a process of national stock-taking. It has appraised its resources and found many of them marvellously rich. But not all. On the educational side there have been discovered serious shortcomings, and a comparison of methods at home and abroad has forced the conclusion that an industrial nation which is to play its part must look to the economics of its school system as well as to the economics of its trade relations.

All this means that every aspect of school room study is to be brought under revision, and one of these aspects is the subject of art. Its advocates must see to their specialty and reconsider its teaching.

#### THE STUDIO TRADITION

Our ideas and ideals of art have largely been shaped by painter and sculptor. For years we have been taught to think of art in terms of paint and clay. There has thus arisen through the schools and throughout the nation what may be termed the studio tradition. This conceives of art as something which deals with representation in graphic or glyptic form. It talks of art as if its principles were limited to paintings and statues and by implication belittles other forms, or slightly refers to them as the minor arts or the industrial arts.

Our art teachers have been trained in the studio tradition. They have been born to it, and it has vitally affected their point of view. They have been taught to think that the arts of representation are "fine arts," and have a superior dignity attached to them. Their teaching has reflected this interest. With little insight into the importance and industrial value of design, they have formulated drawing courses and taught them in terms of the painter's atelier. The pictorial side of art has been stressed and its relation to industry largely ignored. This has been against the success of the instruction. The studio tradition has been a bad foundation on which to build. It

has given a wrong slant to the thinking of all who have come under its spell.

As an industrial nation we need above all to see art as a practical thing; not as something removed from us, but as something intimately related to our needs. A training that makes us think of art only in terms of pictures or sculpture, estops us from thinking of it as something which enters closely into everyday questions of dress and house decoration, into shop-keeping, manufacturing, advertising and civic betterment. Any form of art training based on the studio tradition systematically leads us away from the needs of our surroundings. More than this, it gives us a power of expression of far less value than one which deals with line, form and color, in practical decoration. It warps the judgment of our young people, and moves many who are needed in the field of the industrial arts to crowd into the already crowded studios of picture makers.

All this is not to say that representation, as representation, is not to be taught. That were a foolish statement—for it is agreed that training in the elements of drawing must be given. The point does not lie here. The question is, what shall be the purpose of our instruction? What shall form the principles back of our class-room lessons with which all of our practice must square? Here it is held that, as an industrial nation, we are vitally concerned in an art closely related to our needs. This is the art of decoration, constructive and applied. Representation is but a means to an end, and the foundation of our course should be laid upon the principles of design. These should be offered to the pupil, practically from the first years in school that the practice may become habitual of thinking and seeing questions of art in terms of decoration—in terms that is, of things which we must make and use. To make plain the reasons for this belief this article is written.

#### POST-WAR CONDITIONS

Post-war conditions are to see great trade expansion. The close of every war



in the past has seen an effort on the part of the contestants to recoup their losses and reestablish their industries. There has always been, too, a rush for the luxuries denied during the conflict. In the immediate future, therefore, we may look for a widespread effort on the part of every nation engaged in the war to promote trade through every channel, and coincidentally a world-wide demand for art's products.

Evidence is not wanting to show that long before the recent contest ceased means to this economic recrudescence were being considered by those who were our allies in the struggle, but are our competitors in trade. Particularly did France, whose industrial arts are her very life-blood, seek to keep these alive. While the sound of German guns could be heard in Paris, even while shells were bursting in her streets, her authorities busied themselves in collecting and exhibiting the work in design done in her public schools. In both France and England industrial art campaigns of wide-reaching importance are now being planned, while Germany may be counted upon to organize to the limit of her ability the scores of institutions in which, before the war, she had trained her artist-artisans. Only we appear as yet indifferent. But as has been noted, this indifference is deceptive. The power of economic pressure is behind us, as behind our erstwhile friends and enemies. That power will surely be effective in forcing our educational authorities to take cognizance of the part this country must play in the great markets where the world's trade is to be sought.

Our earlier history is one of commercial development—we had few infant industries, but trading and counting houses galore. The typewriter and adding machine were unknown, and business looked to the schools for those who could write well, keep books and cast accounts. The industrial arts relied on apprenticeships to train their artisans, and when designers were needed employed talent trained in foreign studios.

As our industries developed the ap-

prenticeship system declined. Our manufacturers thus turned more and more to the schools for aid. Increasing demands were made for an education which would give practice in skill of hand. Thus came manual training. This was admitted grudgingly by the school faculty on "educational grounds," but has yielded more and more to economic stress and taken more and more the form of industrial training. Now the pressure is taking a new form. We long borrowed our designers from abroad. These were workers trained in state-supported industrial art schools. But the war has put an end to this. Foreign states have lost great numbers of their talented designers and those who remain are imperatively needed in the process of reconstruction. It is highly probable that we shall never again be able to rely upon these schools for their graduates whom we have previously employed in such numbers.

Meanwhile, our need for well-schooled designers has multiplied.

*We have the talent, but it is untrained. There will surely arise, therefore, a demand that we take pattern by foreign example and develop in well-equipped schools those gifted with an eye for line and color. But the establishment of these schools will not in itself guarantee students. The talent which we have has not hitherto been eager for this training, nor will it be until the system of art teaching given in the public schools turns the minds of many to the part art plays in daily life, and thus raises public opinion of the industrial arts.*

Only thus will the talented be steered toward industry; and only thus will those who now seek the studios of schools of painting be led instead to seek schools of design. This will not be a local but a national change, yet there are many signs to show that it is coming, and as it comes the art teaching of our public schools will surely see itself reshaped to meet this new need. Our course of study is not, in last analysis, made in the school room; rather its broad principles are shaped in the work rooms of the world.

## ART FOR USE

Many advantages accrue from any plan which teaches art in its application to industry. Taught as drill, drawing appeals to few; taught that the product, in the form of decoration, may beautify things which are to be used, its value is apparent to all. Every lesson gains point in the very fact that from the commonest cretonne to the rarest silk; from the cheapest teaspoon to the most costly service, each object gains its chief charm from the beauty of its design.

The very multiplication of these appeals helps drive the lesson in. Every home can be shown to be a place where art is "at work"—and more than this, every individual can be shown to be an artist, in the sense that he must employ daily the principles of design in line and form and color in a score of different ways. The pictures hung upon the wall form a pattern, the objects on the mantle piece another. Every room is, in one sense, only a big design, and, likewise, every shop window. Our clothes, dresses, hats, ribbons and jewelry may harmonize or they may not, for not everyone has taste. But the chooser of hat, gown and tie, must exercise some form of choice in the selection, and must, more or less consciously seek to produce in the combination a pleasing result. This very effort at choice is the foundation of all lessons in taste, for taste is but discrimination developed through much careful choosing. And the effort at combination is at the foundation of all design, for design is only the happy relation of lines and masses, lights and darks, hues and intensities of color.

To say, therefore, that a person is well dressed is to say, in other fashion, that the design produced is good. To say that a house is well decorated is to assert the same fact in another phrase. The well-arranged shop window, the beautiful park, the striking façade of some great cathedral are all designs and are all based upon the same principles which underlie the making of an attractive poster or a well-spaced letter-head.

The statement, then, that each in his

way is an artist is not far fetched, for each must design in some fashion daily. Many to be sure are ignorant of the first principles of the art they unconsciously practice, and many in consequence make woeful errors in the designs they create. The point, however, lies in the fact that they *do* create—the designs are theirs no matter how bad they be. And right here lies the significance of any teaching which can bring its lessons so closely home. No appeal is quite as keen as one that touches our persons. Everyone likes to be thought of good taste and is anxious to learn the secret. A study which reveals this secret can never appear as "a frill." Its interest is too widespread, its application too immediate.

Further than this, it can be shown to the business man that everything which serves to raise the taste of the public serves also to create a demand for finer things. To affect the public most surely it must be taught young. Once this fact is seen, it is evident that in our teaching of art in the public schools, as something "for use" lies the most certain method of raising the standards of taste for the entire community. This means better markets and more intelligent purchasers.

Here then is a method for achieving a most desirable end—that of placing the great force of the business community solidly behind the teaching. Hitherto this force has been negative and apathetic, at times, even hostile. It can be made friendly, cooperative and helpful in a hundred ways through prizes, scholarships, exhibitions and aids to talented graduates. Art for art's sake means nothing to the man of affairs. Art for use has a significance he can understand and a purpose he is prepared to commend and to promote.

## TRAINING THE MANY AND THE FEW

In the class room the teaching of art primarily as industrial design has a double advantage. It serves equally as a desirable approach to the great mass of pupils with but little talent, and to the few who have latent in them, the power of becoming skilled craftsmen.



To the many the study of design opens the simplest and most attractive path to lessons which deal with the art which they see about them. These pupils are gifted with but moderate ability, and can have their power to see and to draw developed only along limited lines. But they can have their power of appreciation vastly strengthened by their effort to create good decoration. In that effort they are constantly called upon to contrast forms good and bad. It is this training of judgment which makes for discrimination.

Thus, the art to be taught to the many is never to be reckoned in terms of technique, but always in terms of taste. By its teaching they are to be made aesthetically reactive to their surroundings. This means that they are to learn through efforts to decorate simple articles of dress, to design simple constructed forms, and to develop well-planned signs and posters, that all about them art appears. And further, they are to learn how far in these divers forms it has followed the principles of sound decoration—where, in other words, it is good and where bad.

This form of teaching seeks to develop appreciation, not by talking about it, but through the endeavor to create design in motifs and patterns fit and well-adapted to the objects decorated. Beauty, through such lessons, is seen to be no abstract thing, no illusive quality about which the teacher rhapsodizes, but a rise in their own power of response to what is fine in line, form and color. This is art teaching which the many can understand. It is art in use.

Every great group of pupils sees, however, a small number who are gifted beyond their mates. These, as against "the many," we may term "the few." They are the pupils of talent who can be trained to powers of original expression, valuable not only to themselves, but to the country at large. In our present crisis we need their talent urgently.

For "the few" industrial design is the most effective means of directing their talent toward the field in which it can be

turned to greatest advantage. The effort should be to discover their ability early in their high school career, for they are of the type of student that squares with difficulty with the formal school curriculum. They love to draw, to design and work in color, but in the "atics" and the "ologies" they learn indifferently well. Under direction they can rapidly be taken forward in their specialty. They will work at it long and well. But obliged to fit into scholastic grooves which deny their talent opportunity for expression, they chafe and gird at school and early seek to escape its bondage.

For the talented, therefore, the study of industrial design offers a way out. Their talent once discovered, means should be found for fostering it through special courses and opportunity for advanced study. The aim should be to keep them under the influence of the school as long as possible—to develop in them a power of concentrated application (as valuable in their specialty as in any other), and later, to forward them to professional schools where their talent may be trained to its greatest effectiveness.

#### THE ART SCHOOLS WE NEED

This question of the further training of the talented is one which concerns the country deeply. Where shall they be trained and how? Foreign states have long since answered it by establishing, with state aid, great systems of industrial art schools which offer elaborate schemes of instruction. These countries have, more than two generations since, learned the lesson which we have still to learn, that a system of industrial art teaching is a state investment from which the country draws large dividends. Every effort is therefore made by these states to foster the skill of the talented. They are thoroughly grounded through preliminary courses in drawing, color and design, and are then passed on to advanced work with a view to fitting them as designers in particular industries. Four, five, and even six years are given to this training, and many means

are employed, through prizes and scholarships to stimulate each student to persevere in the perfection of his performance.

Besides the advanced courses of the general industrial art school, special schools of a type practically unknown in this country, have been developed to meet the needs of special industries: for textile designers, for lithographers, printers, potters, jewelers, lace-makers, carvers, and the like. These schools offer the mechanics of each industry in connection with the teaching of its art. They are varied in kind, but are identical in their theory that the art taught shall be in immediate relation to its industry, and that the designer shall learn, not only the aesthetics of this work, but the practical application of his pattern, on press, or stone, on loom, or roller. These are the schools which, now that the war is over, are bending themselves to the task of furnishing the industries of France, England, Belgium and Italy, of Germany and of Austria, with those who are to beautify their products that they may draw trade in the markets of the world.

#### OUR NEEDS AND OPPORTUNITIES

It is only when one views broadly the attitude of foreign nations toward this question of the industrial arts, that realization can come of how far we are behind in our country. Never did greater opportunities present themselves, and never were our needs more patent than they are at present. Education with us has been a state, not a national function. This means that it has been local in its aims and ideals. Whole sections of the country have suffered woefully from the poverty, narrowness, or indifference of local communities. This was made evident with startling clearness when the drafts of men gathered for our recent armies were examined. An amazing, even alarming number, were found to be illiterate; alarming because the chief strength of a democracy must lie in the intelligence of its citizens, who, through their votes, decide its policies. How, in these troubled times, shall any voter gain

even the slightest foundation for judgment who can not read.

States which have not yet reached the point of assuring to their citizens the ability to read and write can scarcely be expected to have concerned themselves with a question of education as highly specialized as that of industrial art. Small wonder then that only two or three of the entire Union have given any support to industrial art schools, and that private initiative has for the greater part carried on what limited opportunities now offer to this training. Small wonder, either, that with our twisted views toward art education in the public schools even these private industrial art schools see no crowds of students at their doors demanding instruction.

Here we have a fair and unexaggerated picture. A great industrial nation without an industrial art; a great nation with untold wealth in the talent of its children, seeking to play a part in international commerce, yet indifferent to the fact that in this competition it must offer its goods in comparison with those designed by craftsmen skilled through long years of intensive training—must offer them in competition with nations who believe fundamentally in this training and stand back of their art schools determined to foster and to further them in every way possible.

How curious our blindness seems when one surveys the field. We stand one of the richest nations on the globe. Our resources, despite the drains made by the war, show scarce a sign of strain. Our peoples are eager to enjoy again the luxuries denied them for a space. Our merchant trade is anxious to meet our huge demands for everything that art can beautify in any way or form. Yet the prime essential to this production we ignore.

In the past we have bought lavishly of foreign manufacturers. Our shops have been filled with silks and jewels, ceramics and laces made abroad. Our wealth has gone to support innumerable industries in distant lands. Need this have been? We have had the talent, we



have had the wealth and creative ingenuity. We have had the organizing and business ability. Why, then, with our manifest desire for things made beautiful by design have we not produced them ourselves? Why has the reward for art's embellishment not flowed into the hands of our own craftsmen? The answer is simple. We have had the talent, but it has not been trained.

Grant then that we have erred in our shortsightedness, need we go on wasting opportunities to mend our ways? The world aches to get back again into the paths of peace. Old trade channels are to be reopened and new ones established. With our vast industrial machinery we are in a position to meet manifold demands, both from our own peoples and from foreign states which have suffered through the war's wreckage. At our very doors lies South America with fast growing markets for all things which touch the arts. Can we not supply these, and aid our own industries in the effort? Yes, if only we were prepared. The opportunities offer, but we are not ready to take advantage of them. As a country we need to be awakened to our needs. They stare us in the face—have, indeed, stared us long, but we have not had the eyes to see them.

#### TWO LESSONS OF THE WAR

The great lessons of the war are many, but prominent among them stand out the value of education and cooperation. In one sense these appear as the lessons we have had to learn. Their application in what may be termed the industry of the war was repeated for us in endlessly multiplied forms. And for our problem in the arts they offer the most direct solution. Nothing in the war was accomplished until the meaning of the struggle and the meaning of cooperation were driven home. Nothing in the development of the arts will be until the same meanings are made plain.

Our competitors have learned these lessons and are bringing all available forces to bear. We must do the same. They have advertised their arts nationally. So must we. They have fostered them

through scholarships, prizes, exhibitions, national competitions and awards. So must we. They have drawn to their support manufacturers, merchants, commercial, social and industrial organizations. So, again, must we. We need, in other words, a nation-wide propaganda that we may readjust our national viewpoint, and bring into joint action all the forces which can serve to carry forward a nation-wide campaign.

The whole question is one of practical patriotism. Many must be enlisted. It is a problem which will require hard work in its solution; no giving of "three cheers for art" aids a bit. It is not emotion we need, but service. We have talent, but we haven't conserved it. We have many forces which can be brought to bear, but we haven't coordinated them. We need united effort to this end; we need to mobilize to aid the arts.

Mobilization is an easy term to use, but a large order to execute. It means bringing the agencies which should aid to a realization that we need industrial art, that we haven't made more than a bare beginning toward its development, and—more than anything else—that if we are to develop it, we must have a union of all the forces in the community which can help shape public opinion and bring about legislative action. What may be termed our national fear of art makes our great organizations timid of approach. Each urges that some other be what physicists call the activating agent. Boards of trade feel that manufacturers should take the initiative, and manufacturers urge that women's clubs and libraries are really the factors most necessary. All, however, agree that if anything educational is wrong the schools must set it right.

Here is the hitch. The schools in the end must doubtless do the teaching, but the needed changes in the public school curriculum and the needed special schools can not come into existence until there has been wide publicity given to their need and the public has been prepared to demand them.

Any propaganda for the arts must, in

other words, be a general propaganda. No single force can accomplish the desired end. But the art teachers of the country, being closest to the problem, can aid immensely. Their own future and the stabilizing of their subject depends upon the result. They can not of their own instance bring it about, but they can help to interest and enlighten merchants and manufacturers, they can approach chambers of commerce and boards of trade, they can induce art societies and women's clubs to lend their aid, and can, through their own organizations and the larger educational associations, bring influence to bear upon the press. All this means publicity and the education of the public.

All the forces named will have to aid if there is to be any significant advance. Mobilization bears with it the idea of an enforced welding of many agents that they may be made one conscious force. But in the mobilization in aid of the arts there can be nothing of duress. The co-operation must be voluntary and can only be based on a realization by all who are enlisted in the movement that the service is necessary. Hence, upon this necessity there must be unremitting emphasis. What is sought is a national change in point of view.

Once the patriotic significance of such a propaganda becomes understood, there is little doubt of the result. We need to be given faith in ourselves. So long we have been educated to think that the work of the foreign designer is superior to anything which we ourselves can produce that there must be much effort to show that it is only our indifference and not our own incapacity that stands in the way of the training of our talent.

Our government has already taken action which will, through the Smith-Huges Bill, lend aid to states that wish to further industrial education. Art can be shown to be a most important phase of such education and national aid can thus be invoked to assist in the establishment of industrial art schools. Here is help to be had for the asking. But local legislators must do the asking and must

be shown the need of more money for more schools.

#### WHAT WE WON IN THE WAR.

Inherent in this whole issue is a question of national pride. The nation's self-consciousness has been mightily moved by the war. We have shown a capacity for united service which has both amazed and moved us. We feel more a people, and as a people capable of doing things together. We have seen more clearly than ever before our mutual dependency—industry upon industry, state upon state. There has dawned upon us a conception of a bigger and more perfect union. If united in war we could do so much and in so short a time, how much more might we not accomplish united in peace and with long and fruitful years before us.

As Americans, we like to think ourselves practical, but beyond our worship of the real there has ever been a higher, finer thing, a faith in ideals which confounds our practicality with its keener and serener vision. In this idealism there lies the hope of democracy, for without vision no people shall survive. We went into the war to defend a cause. We asked no more than victory for that cause, but we gained much more. We have come out seeing our ideals strengthened, our capacity for mutual service multiplied, our consciousness of power more deeply felt. We have seen that dread word "efficiency" spelled a new way, not as the enforced efficiency of the militarist, nor the statistical efficiency of the business engineer, but rather as the efficiency of myriad minds all stirred by a common impulse to show what the American spirit could do.

We see ourselves emerged from the war with new grown stature. But will the vision last? Will the consciousness of power through united effort stay with us or will it fade into the panegyrics of the platform and the self-sufficiency of post-prandial addresses. It surely will if it is not exercised. There is no salvation without faith, and no faith, which is worth anything, without works. If our



glimpse of a stronger and more perfect state is to be realized, if our mental picture of national industries more sufficient to national needs is to come to pass, then there will have to be expression of our vision in effort.

This is the lesson of our needs and opportunities in the arts. Our opportunities are plain—our needs, if anything, are plainer. We have as teachers a duty to ourselves, our profession and our country.

That duty is to preach these needs and opportunities, to preach our errors and the way to correct them; above all, to preach the lessons of the war in their spiritual form as well as their industrial significance. The war is won. We have shared in the winning. Much shall the country profit if we can make the meaning of that winning plain. It is ours to urge the new admonition as oft as the old: Victory has come—don't waste it!



THE BUTLER ART INSTITUTE

McKIM, MEAD & WHITE, ARCHITECTS

## A NEW ART MUSEUM

THE BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO.

A BEAUTIFUL new art museum, or gallery, has recently come into existence. It was built and is owned by Mr. J. G. Butler, Jr., of Youngstown, Ohio, and is purposed for the benefit of the people of that city and those who are fortunate enough to be passing that way. Inscribed above the entrance are the words "Pro Bono Publico" (For The Public Good) and the triple arched entrance porch has a welcoming aspect.

The building was designed by McKim, Mead and White. It is built of Georgia

marble in the style of the early Italian Renaissance. The main façade is 120 feet long and 35 feet high. The central portico, which is its chief feature, is vaulted in colored terra cotta, the cross ribs are of cream white and the field of a rich dark blue.

On either side of the portico are niches containing statues of Apollo and Minerva by J. Massey Rhind. At the intersection of the two lateral vaults are bas relief portraits of Cardinal Guliano Della Rovere, later Pope Julius the second, and



ENTRANCE PORTICO

THE BUTLER ART INSTITUTE

of Cosmo Dei Medici, both great patrons of the arts during the Italian Renaissance. A large bronze lamp hangs from the central vault.

The main entrance gives access to the central hall purposed for the display of sculpture and objects of art but used at present for the display of paintings, the picture galleries being inadequate to house the whole of the Butler collection.

The floor of the entrance hall is of mosaic, the walls are of stone, the ceiling is beamed in the Italian style and highly decorated in color.

A doorway opposite the entrance gives access to the staircase to the gallery and the second floor and also leads to the open court between the two proposed wings to be erected later. This open court is to be treated as a formal Italian garden with fountains and a loggia at the extreme end corresponding to the entrance portico.

Two other doorways in the hall, flanked by marble light standards, lead to the two upper galleries for paintings.

These galleries are 34' 6" x 43' 4" and are 28 feet in height. The wings, not yet built, will be entered through these rooms, the entrance to them is indicated by doorways temporarily closed.

The collection of paintings which Mr. Butler has assembled now set forth in this charming building consists chiefly of works by contemporary American painters and shows careful and astute selection. There are two paintings by Winslow Homer, an oil painting entitled "Crack the Whip" and a water color "On the Beach." There is an unusual Inness representing a "Tragedy at Sea"; an Abbey, a La Farge and a Blakelock.

Frederick J. Waugh is represented by a powerful marine "Breakers at Flood-tide," and Charles H. Davis by a characteristic landscape showing a row of trees silhouetted against a summer sky "The Call of the Wind."

Irving Couse's prize picture, "A Vision of the Past," is included in this collection as well as a landscape by Ben Foster entitled, "From Hill to Hill."





ENTRANCE HALL

THE BUTLER ART INSTITUTE



MAIN PICTURE GALLERY

THE BUTLER ART INSTITUTE

It will be recalled that the collection which Mr. Butler assembled during the period of a considerable number of years and for which he originally planned this gallery was destroyed by fire less than two years ago. Within a month of the time of its loss Mr. Butler made new purchases and had begun assembling this new collection. Among the paintings destroyed was a portrait by William M. Chase of his little son in Eton dress. The present collection boasts two works by the late William M. Chase, "A Portrait of My Daughter," and a canvas entitled, "Devotion."

Among other painters represented are Joseph H. Boston, John F. Carlson, the late Henry M. Ranger, Henry R. Rit-

tenberg, William Paxton, Edmund C. Graecen, Victor Higgins, Leonard Ochtman, Charles Rosen, Cullen Yates, Ivan Olinsky, Birge Harrison, Gardner Symons, G. Glenn Newell, Luis Mora, Robert Vonnoh, D. W. Tryon, Elliott Daingerfield, Edmund C. Tarbell, Emil Carlsen, Carl Schmit and Frank W. Benson.

Of special note are portraits by Gilbert Stuart, by Irving R. Wiles (portrait of Mrs. Gilbert), by the late Frank Duveneck and by Gerrit Beneker, the last of a laboring man and reproduced in a recent issue of this magazine.

Such galleries as this, privately built and endowed, for the benefit of the people, materially enrich the nation.

## ART AND THE GREAT WAR

ART AND THE GREAT WAR BY ALBERT EUGENE GALLATIN, Past Chairman Committee on Exhibitions, Division of Pictorial Publicity, United States Government Committee on Public Information, Past Chairman Committee on Arts and Decoration, The Mayor's Committee on National Defense, New York, Author of Portraits of Whistler, etc. Two hundred seventy-five pages, 9 x 12 inches with one hundred illustrations. Price \$15.00 net. Edition de luxe, one hundred copies printed on hand-made paper, illustrations mounted and an original autographed lithograph by Childe Hassam. Price \$125.00 net. E. P. Dutton & Company, 681 Fifth Avenue, New York, Publishers.

THE artists of the United States and the allied countries rendered splendid whole-hearted service in the great war, and through the dedication of their talents to the great cause assisted materially in winning victory. It is fitting and right that a complete and monumental record should be made of this service, and it is fortunate that one so capable and so closely in touch with the artists' achievements as Mr. Gallatin should have undertaken the task. The artists of America served without pay and but for this history might in time have gone even without credit. Doubtless some will still do so, for it would be impossible for any one to thread together the details of so complicated a history without some omissions, but such are extremely few.

Mr. Gallatin tells how to the artists

was intrusted the important task of organizing the Camouflage Corps of the Army, and how on their shoulders also fell the work of developing the art of marine camouflage, of what service they rendered in the recruiting of troops, the raising of Government loans and vast relief funds through individual effort and the making of posters. He explains the enormous service rendered by the cartoonists, he tells of the activities of the Pictorial Committee of the Governmental Committee on Publicity, and while lamenting the fact that painters as well as illustrators were not sent to Europe to make pictorial records of the war at the front, he pays high tribute to the group of young men who were sent, and writes with great satisfaction of the plan of the National Arts Committee to secure a number of portraits of military and





THE DESTROYER PATROL

HENRY REUTERDAHL

civil leaders of the great war for presentation and permanent preservation by our National Gallery.

In referring to the influence of the war on the various Art Museums, Mr. Gallatin says, "No museum in the country rendered such a notable service to the community as the Art Institute of Chicago, where the attendance was much larger than during peace times; 1,132,000 persons visited their galleries during 1918. One hundred and twenty-six war meetings of various kinds were held within the building, numerous exhibitions during the course of the war helped to give an understanding as to what was taking place in Europe, students and instructors in the Art School gave much of their time to the making of posters, the Middle West Department of the Division of Pictorial Publicity was organized at the Art Institute, whose steps were a scene of almost daily meetings and where thou-

sands of people met in connection with various 'drives.' A notable collection of the best of the war posters was made by the Institute; it cooperated with the government in every possible way in helping to win the war."

The book, which is a handsome volume, beautifully printed and well bound, contains an introduction and three chapters, one dealing with the work of the artists of the United States, one with artists of Great Britain and Canada and the third with the artists of France. There are one hundred full-page illustrations chosen from the important paintings, posters, drawings and sculpture executed by the artists of these countries, which admirably visualize and record the war as conducted on land, in the air, on and under the sea. These illustrations were selected by Mr. Gallatin with the utmost care and discrimination and they make an important feature of the volume.

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## MUSEUM EXTENSION

The times have changed. Perhaps nothing evidences this fact more than the altered attitude of our Museums. Whereas, once, and not so very long ago, the accepted ideal of the Art Museum was a fine permanent collection, rarely changing, continuously on view, these institutions today have become hives of activity and set forth a greatly varied and continuously changing program of events—exhibitions, lectures, concerts and public meetings. The new Museum is an absolutely up-to-date institution, using for the extension of its service the same means which are employed by the most astute business and educational organizations. It advertises, it employs publicity agents, it sets forth "special attractions" and it conducts classes—all for the public good, in order that the message of art may be carried to young and old, rich and poor, and the community as a whole benefited.

The great Metropolitan Museum of Art in New York, one of the most conservative of the older institutions, has lately established the policy of Museum Extension, whereby its collections are made available to other institutions.

Mr. Robert W. de Forest, the president of the Museum, as well as of the American Federation of Arts, explaining this extension system in a recent issue of the Museum Bulletin has said:

"This policy may seem novel. It is. But it has already passed the experimental stage. Its wisdom and usefulness have been demonstrated. How far it can be carried depends on the results of further experimentation.

"The development of this policy has been gradual and tentative. Indeed, 'policy' is somewhat of a misnomer. 'Evolution' is a better word. The first step was taken when the Museum responded to the desire of the New York Public Library by a loan of pictures for its children's room. The second step was taken in responding to the request of the Trustees of the Washington Irving High School for a loan of a collection of paintings. This was in 1914. This experiment proved so successful that the Museum offered to the New York Public Library two collections of pictures for circulation in the Branch Libraries of Greater New York. These collections have been on their travels since 1917.

"A request from the Newark Museum for a loan of textiles brought up the question of lending outside of the City of New York and the request was granted. The Museum has this summer supplied to the American Federation of Arts exhibitions of paintings, prints, and printing for general circulation through the country under the Federation plan of traveling exhibits.

"Why should our Museum enter into any policy of museum extension and exhibit outside of its own walls? There are several answers to this question, any one of which would seem to be sufficient.

"The first answer may be best stated by asking another question. Why should any true gospel which carries a message of greater happiness and usefulness to life be preached outside of a particular church?

"A second answer is that by museum extension we bring to the Museum many who otherwise would not come there.



When the Trustees of the Washington Irving High School asked for a collection of pictures to be shown in the school, we replied, 'Why can not your students more easily come from 15th Street to 82nd Street?' They replied, 'True, our students can and a few of them will do so. But if you show some of your pictures in this school, many more will be attracted to the pictures in your museum.' The school trustees were right.

"A third answer is that it is the only way in which some of our collections can be utilized. The alternative is between keeping them idle in our storerooms or putting them to work outside. Our collections have largely outgrown our exhibition space. We can not show them all in the Museum even if we wished to do so. Many objects of art which the Museum eagerly sought to acquire in its earlier development have later been displaced by better examples. Still, again, particularly as respects pictures, the Museum has more excellent examples of some artists than it can wisely exhibit.

"But granted that museum extension is useful, should our Museum be involved in the expense and risk of undertaking it?

"This is a fair question. The answer is that the expense of circulating exhibitions in New York schools and libraries comes fairly within the Museum's obligations to the city. The expense of circulating them elsewhere does not fall on the Museum and the risk is fully covered by insurance at Museum valuations, but not at Museum expense. The American Federation of Arts pays all the expense of circulating and receiving the collections supplied to it."

The exhibition to which Mr. de Forest refers is made up of thirty examples of works by such distinguished painters as Inness, Volk, Detaille, Daubigny, Dupré, Frère, Gerome, Henner, Stevens, and MacCameron, all pictures which the Metropolitan Museum itself was proud to acquire. This exhibition went first to Youngstown, Ohio, from there to the University of Virginia at Charlottesville, is now in Richmond, from whence it will

go to Fort Worth and Galveston, Texas, Savannah, Georgia, and Charleston, S. C., before being returned to the Museum in May.

In France a somewhat similar Museum extension is conducted by the Government, loans being made from the principal Museums to the provincial Museums. It is hoped that in time as our own National Gallery develops its collections will be so circulated. It is a generous policy and one making for the public good as well as for the upbuilding of art appreciation. On the whole, though much may not be as pleasant as in our grandparents' day, when the pace was more leisurely, nor as inspiring as in the great days of art in centuries long past, we may be glad that the times have changed and be sure that we are marching forward.

## NOTES

### THE DETROIT INSTITUTE OF ARTS

The Detroit Museum of Art has recently come under the management of the Arts Commission of the City of Detroit and become the Detroit Institute of Arts. Among the American municipalities Detroit is the second to make part of the civic function the erection, operation and maintenance of a public art gallery. St. Louis was the first.

The Arts Commission of Detroit consists of four members appointed for a term of four years, the term of one commissioner expiring each year. In naming its first Arts Commission, Mayor Couzens showed the intention of building upon the firm foundation already laid by the corporation of the Detroit Museum of Art.

As Mr. Clyde Burroughs, Director of the Detroit Art Museum, has said in the October issue of the Museum Bulletin: "The Arts Commission comes into existence in Detroit with a background of art appreciation which has been fostered for a period of over thirty years by the Museum corporation, through whose action it becomes possessed of well rounded

collections, large in their significance and valued at over half a million dollars, and a site for the new Institute of Arts in the heart of the city's population, and a part of a new center of arts and letters, whose intrinsic worth today is in excess of half a million dollars. This significant gift in fee simple to the people marks not the least of the many important steps of progress toward a better civic life that was ushered in with the adoption of the new charter and the able administration of Mayor Couzens and the nine-man council of the City of Detroit."

The program of the Arts Commission for the current year, aside from completing the negotiations of the conveyance of the new Museum site and the property and collections of the Museum to the city is to provide for the continued operation of the Museum activities with enlarged opportunities for the people, the student and the designer in Detroit industries and the development of plans looking toward the erection of new buildings opposite the new Public Library to house the Detroit Institute of Arts, of which the collections of the Museum will form so important a nucleus.

MUSIC IN Under the joint auspices  
THE MUSEUMS of the Chamber Music  
Society and the Detroit  
Institute of Arts, Thomas Whitney Surette will go to Detroit two days each month, beginning in October and continuing until May, to take charge of the public musical education of that city.

Two classes will be held on Saturdays, a free class for children in the morning, with a program consisting of music followed by motion pictures relating to various processes in industrial arts, which will precede a class directed by Miss Clara Dyar in singing, playing and dancing or a story hour in the Institute galleries.

In the afternoons at 2.30 o'clock there will be classes for teachers from the public and private schools under the direction of Mr. Surette, who will lecture on

the cultural aspect of music, its relation-ship to life and to the other arts.

Mr. Surette will also inaugurate Sunday afternoon programs at the Art Institute, giving a lecture on music and its relation to the other arts, followed by community singing.

The Cleveland Art Museum, which was one of the first to include music among its activities, announces for the present season a course of eight lectures on the great composers by Thomas Whitney Surette, illustrated by Mr. Tweedy and other musicians; a course of eight lectures on the modern orchestra by Donald Nichols Tweedy, illustrated by members of the Cleveland Symphony Orchestra, through the cooperation of the Musical Arts Association; a series of talks on Symphony programs by Mr. Tweedy, illustrated by active members of the Fortnightly Musical Club, concerts by the Young People's Symphony Orchestra, under the direction of Walter Logan, through the cooperation of the Cleveland Musical School Settlement and Sunday afternoon singing classes for members' children.

At the Chicago Art Institute a series of Sunday afternoon concerts will be given from October 12th to April 25th. George Dasch will conduct the orchestra and an admission fee of 10 cents will be charged. Lectures on music will be given in the Institute from time to time.

A NOTABLE The Milwaukee Art In-  
GIFT TO THE stitute has recently re-  
MILWAUKEE ceived from its President,  
ART INSTITUTE Mr. Samuel O. Buckner,  
and his wife, a collection  
of twenty-five paintings, comprising  
works by Sorolla, Harpignies, B. J. Blommers, J. S. H. Kever, H. W. Mesdag, J. H. Weissenbruch, Ralph A. Blakelock, Elliott Daingerfield, Albert L. Groll, Childe Hassam, Charles W. Hawthorne, Robert Henri, F. Ballard Williams, and other well-known painters.

Owing to the fact that exhibition space at the disposal of the Art Institute is limited, these paintings will not permanently be on view but will be shown



when other exhibitions are not in the galleries.

In December the Art Institute will show an exhibition of paintings by four Chicago artists—Joseph P. Birren, Karl A. Buehr, Frank V. Dudley and Frederic M. Grant. Later this collection will be sent on a circuit of the museums in the Middle West.

In January it will show a Memorial Exhibition of the works of Henry Golden Dearth which has during the past six months been making a tour of the leading art museums.

A rotary exhibition of water colors is to tour the State under the auspices of the Wisconsin Federation of Women's Clubs, under the patronage of the Milwaukee Art Institute. This exhibition comprises thirty paintings, all of moderate size, as well as a case of hand-woven textiles.

**MEMORIAL  
EXHIBITION  
OF PAINTINGS  
BY FREDERIC  
CROWNINSHIELD**

A memorial exhibition of oil paintings, water colors, decorative designs and sketches, by Frederic Crowninshield, opened to the public in the galleries of the Brooklyn Museum on November 4th and continued through the month. This exhibition is an enlargement and development of the one which was organized at the Casino in Stockbridge, Massachusetts, in connection with the memorial meeting held there on August 16th. Mr. Crowninshield died in Italy at Capri on September 11, 1918, and is buried in Rome. He resided at Taormina, in Sicily, after 1911. During the years 1909 to 1911 he was director of the American Academy in Rome. Although in the years preceding this appointment he was especially distinguished as a mural painter and designer of stained glass, his artistic activities during and after his presidency of the American Academy were very largely devoted to oil and water color, and in spite of the monumental and decorative traditions which had inspired his earlier career, he constantly kept in touch with the progressive tendencies of recent mod-

ern art, as was remarkably shown by the memorial collection.

The works shown included over 200 exhibits, of which the great majority were carefully executed and completely finished oil paintings and water colors, mainly of Italian subjects. The collection in fact is almost wholly a tribute to the charm and beauty of Italy, paid by the man who was best fitted by nature among all American artists to undertake this special task. It is doubtful if any collection of pictures in the modern world takes exactly the place of this one as a tribute to the romantic and poetic beauty of Italy.

It is most unusual that a posthumous collection should contain such a large number of carefully executed and completely finished pictures. The collection entirely filled the large American gallery which was specially decorated for the occasion by Mr. Crowninshield's former pupils, and his bust by Albin Polasek was shown. Following the exhibition in Brooklyn, the collection will make a tour of the various American museums and art institutions, among which those of Rochester, Buffalo and Cincinnati will be included.

**ORIENTAL  
COLLECTION  
SAN FRANCISCO  
MUSEUM**

The most important event in the history of the Museum in the Palace of Fine Arts in San Francisco since the opening of Mrs. Phoebe A. Hearst's loan collection in the winter of 1916 is the recent inauguration of the Oriental Department of the Museum.

Fourteen permanent new galleries have been especially prepared by Director Laurvik for the installation of six loan collections, which include some of the finest specimens of Oriental art ever shown in this country. The collections total several thousand specimens, comprising rare and choice examples of ancient Chinese paintings, Japanese and Chinese brocades, lacquers, cloisonnes, bronzes, ivories, porcelains, potteries, stone sculptures, and one of the finest collections of Japanese Prints by the

great masters. The collection of Japanese priest robes alone is pronounced by competent experts as the finest in this country.

An item of great interest and value to students of craftsmanship is the unusually complete and beautiful collection of Netsukes, which alone comprises nearly a thousand examples brought together over a long period of years after infinite selection and rejection of inferior specimens.

But perhaps even more interesting than any of these is a collection of ancient lamps from every corner of the Orient and the Mediterranean countries. This collection includes beautiful specimens of quaint, curious, and artistic lamps from ancient Greece, Rome, and Etruria, from Turkey, Morocco, Arabia and Palestine, as well as from Korea, China and Japan. It is the most complete collection of its kind in this country.

The presentation of all this varied and interesting material sets a standard of Museum installation on the Pacific Coast, which adds another brilliant achievement to the many so far recorded by the Museum in the Palace of Fine Arts.

#### ARTS AND CRAFTS

On November 12th, the Society of Arts and Crafts of Detroit opened a unique exhibition of dolls' houses, log cabins and bungalows specially made and furnished from the Arts and Crafts Society's own designs and carried out through the cooperation of the various departments of the Society.

During October, when the triennial convention of the Protestant Episcopal Church met in Detroit, a remarkable exhibition of ecclesiastical art was held in the Arts and Crafts Building. Among the exhibitors were Bertram G. Goodhue, Cram and Ferguson, The St. Hilda Guild, Clement Heaton, Charles J. Connick, Violet Oakley, Bertha and Ethel Lloyd, George W. Child, George Germer, Arthur Stone, J. Kirchmayer, Elizabeth Copeland, James T. Woolley, Julia De Wolf Addison, Helen Keeling Mills,

Herbert Kelley, the Sisters of St. John the Baptist of Ralston, New Jersey, and others. This was one of the most ambitious and successful exhibitions the Society has ever held. \*

The Society of Arts and Crafts of Boston reports a busy summer season with sales amounting to over \$50,000. During October a special exhibition was held in the Society's salesroom of high-fire vases, made by the late Hugh C. Robertson and his son.

#### THE VALUE OF Art Museum is a privately endowed institution in the village of

Southampton, Long Island, a charming little building with beautiful landscape setting and containing an excellent small collection of paintings and sculpture, to a large extent reproductions of works by the great masters with which are set forth a number of choice originals. The village of Southampton has a permanent population of about 3,500—during the summer season the resident population is estimated at about 6,000.

During the four months of June, July, August and September, 1919, the number of visitors at the Southampton Museum during the day has been about 6,000, averaging therefore about 1,500 per month for the four months. The attendance during the evening at the various free lectures, addresses, musical entertainments, etc., during the above four months has been about 4,000, making 10,000 in all.

Compared with its tributary population, the above figures make the Southampton Museum one of the most, if not the most, frequented of any museum in the country.

Since the Southampton Museum addition of 1913 was built the daily attendance, during the above mentioned four months, has averaged about the same as during the season of 1919, or about 100 per cent (excluding the evening attendance) of the population of the village at its highest point.

This record goes to show how respon-



sive small communities are to museum privileges and should stimulate others to establish and conduct even at personal sacrifice similar institutions in the small towns and cities of our country.

LONDON  
NOTES

The exhibition season has now fairly commenced.

The International Society of Sculptors, Painters and Gravers has held its annual autumn exhibition at the Grosvenor Galleries. At the Leicester Galleries is being held at the time of writing the fifth annual exhibition of Modern Masters of Etching; and at the Fine Art Society one of the most attractive and best organized exhibitions of the year is now before the public in the Memorial Exhibition of paintings and drawings by the late Edward Stott. A. R. A.

Edward Stott had found and kept his place in modern English art; in his quiet Sussex home at Amberley, where he was working only last year, he had drunk in that poetry of English country life, which still remains—as many of our Colonial soldiers and visitors in these late years of war are said to have found—the best thing we possess, and in years of careful study and insight had given to the world his completed vision. We may compare him with Jean François Millet, with Bastien Lepage, or with an artist who inherited from these last two, but is still among us, George Clausen; but in fact Edward Stott's vision is individual—the insight, the tender restrained beauty of his art is, like his technique, entirely his own. There is no "bravura" here or assertion, but rather a self-effacement before the mystery of Nature's unfolding, combined with a wonderful suggestion of the enveloping atmosphere. The scaffolding, which led up to his final creations was very careful and complete; and we may trace it in the present exhibition even more thoroughly than in the last season's sale of the artist's work in Sotheby's rooms in New Bond Street. Let us take here as an instance the "Orpheus" which appeared, though still unfinished, in the

1918 Royal Academy, beside his no less poetic "Summer Moon." Besides the picture itself, there are here no less than four studies for the figure and head of Orpheus, most of them carried through with a precision of drawing which was not reached in the picture itself. Stott's method seems to have been invariably to make his preparatory studies in charcoal, or in the case of landscape, more generally in pastel; reserving the oil medium for the finished painting. Indeed, in the studies—as is so often the case—we seem to get closer to the artist himself, to his intimate and reverent sympathy with Nature in her every mood, than in paintings which appeared in successive years upon the walls of the Royal Academy. "To him," it has been said of this artist, "as to Keats, the poetry of Earth was never dead, because he knew Nature to be deathless and eternal."

The recent decision of the Council of Ministers to sell the objects of art in Austria from the Imperial Palaces, Ministries, and State buildings, whose total value is estimated at a milliard crowns (over £40,000,000) will bring into the market treasures of pictorial art, tapestries, gold and silver work and furniture. The desperate position of Austria as to food supplies has led to this resolve, which will not, however, affect the Crown collections of the Empire or of Austria-Hungary, since by the provisions of the Peace Treaty these may not be dispersed for twenty years.

On January 8 of this year, being the anniversary of John Ruskin's birth, it was decided to hold a Centenary Exhibition of this great critic's work as a painter and draughtsman; and this design has now been carried out and appropriately housed in the rooms of the Royal Academy. To many of us, who know and admire Ruskin as a writer of marvellous power, the beauty of his drawing will be a new revelation; it was so to myself when, in the Rome Exhibition of 1911, I first, in the British retrospective section came upon some of his studies of Italian architecture. In the absence of Viscount Bryce, President of

the Ruskin Centenary Council, an absence which could be easily accounted for by the existing railway conditions, the exhibition was formally opened by the President of the Royal Academy, Sir Aston Webb, who while speaking of the absorbingly interesting character of the exhibition, "a revelation to many who knew Ruskin only by his written word," dwelt on the message of Ruskin to the world up to forty as an evangel of art, in the second phase as the evangel of political economy—a phase to which Ruskin himself attached as much (or even more) importance than the first. Several portraits of Ruskin at different periods are included in the exhibition, together with tapestries and designs by Morris and Burne Jones, who illustrated the Kelmscott edition of Chaucer.

At this time of the year exhibitions come so thick and fast that it is not easy to keep pace with them. In one week, and almost the same two days, opened the Royal Institute of Painters in Oil Colors (the autumn exhibition), the War Memorials Exhibition at Burlington House, besides Walker's Galleries (two women artists, Miss Dorothy Comyns-Carr and Miss Amy Sawyer) and Messrs. Derry and Toms' new Kensington Galleries (Decorative Painting).

The War Memorials at the Royal Academy follows, and in a sense completes that already given, including retrospective memorial art, at the Victoria and Albert Museum last summer. In the present exhibition among the designs in which architects and sculptors have worked together several of our leading contemporary architects—notably Sir Aston Webb, and Mr. Maurice Webb, Sir Edwin Lutyens, Mr. Robert Reid, Sir Ernest George and Sir Reginald Blomfield—take part. The aim of this exhibition is stated as being to assist the promoters of War Memorials and others interested by providing a useful survey of modern work by competent artists, and by suggesting the various forms which Memorials may suitably take.

Most noticeable among the architectural designs is Sir Edwin Lutyens'

small model of the Cenotaph, which was erected at Westminster at the time of the great pageant of the Allied troops, and which, after considerable discussion in the press and elsewhere, is now to remain. The same architect contributes his design, almost overpowering in its simplicity, of the Great War Stone, which is being erected in British and Dominion Cemeteries abroad, and a delightful design in the form of a colonnaded portico for a War Memorial at Spalding.

Mr. Robert Reid has a somewhat ambitious "Pantheon of the Five Dominions," in the form of a circular building with colonnade around, in which he has been assisted in the sculpture by Mr. Gilbert Bayes; and in pure sculpture Robert Colton ("The Crown of Victory") Albert Toft ("Grief"), Gilbert Bayes ("Anagke"), and a really charming sketch model by H. R. Hope-Pinner for a statue of Peace are very attractive contributions.

S. B.

CHICAGO  
NEWS  
Toys of every conceivable kind, playful and educative, assemble at the Toy Exhibition at the Art Institute in Chicago this month. For nearly a year artists and inventors of toys have been at work making articles unlike any ever shown on the market. The plan projected by the Art Alliance of America, The Children's Book Shop, and the Applied Arts section of the Art Institute ruled that no copies or reproductions of foreign-made or American manufactured toys would be admitted. The Technical Schools, Institutes for the Handicapped, Art Schools and individuals were invited, with happy results.

Playthings and puzzles for older people are in a class by themselves. These games are most popular and were far easier for the inventors than making quaint dolls and animals that look like animals and yet behave differently from any beasts ever known to Noah's ark.

The exhibition is arranged in a novel fashion. Entertainments are provided



for children daily. The educational value of toys in developing child intelligence is promoted conspicuously and with groups of little folks who are shown in the act of learning by having a play-time in their own way. Toy makers are springing up about town as appears from their entries. The commercial group of manufacturers has scant space and a revolution in toy making is expected to follow this event.

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The Art Alliance of America (Central States Division) assembled the artists interested in ceramic decoration and making pottery at the Art Institute recently. The College of Engineering of the University of Illinois has used various incentives to develop the department of ceramics, as Illinois has the clays and the market for products. Its new instructor, James Chetwin, potter and laboratory assistant, has had 18 years' experience in several large potteries in England. He was invited to the Chicago conference under the auspices of the Art Alliance, which was an endeavor to connect practical ceramic makers with decorators and the buying public. The Lenox Potteries of Trenton, N. J., made an extensive exhibition of its finer wares for the table, both china and belleek, including examples of the White House Service at this time. Some pieces were shown at the Applied Arts Exhibition at the Art Institute. In connection with this event, Dr. F. W. Gunsaulus, of the Armour Institute of Technology, who is an expert in ceramics and gave the Wedgewood Collection to the museum, made an address at the noonday luncheon at which were gathered the visiting craftsmen, manufacturers and directors from the Art Alliance interested in the varied arts of commercial values. In November, the Art Alliance conferred with the Caxton Club which exhibited fine books made in Chicago at the Art Institute, and in December the Art Alliance shared the honors with the Art Institute at the exhibition of original Toys

for Children, passed upon for artistic merit by a special jury.

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Artists in stage design have established a colony all their own in Chicago's Latin quarter. Boris Anisfeld has completed the sketches and is overseeing the production of Serge Prokofieff's fantastic opera, "L'Amour des Trois Oranges" for the Chicago Grand Opera Season. Adolph Bolm will stage it and John Alden Carpenter's, "The Birthday of the Infanta," a ballet. Norman-Bel Geddes, an American artist of the stage, has made drawings for the presentation of "La Nave" by Montemezzi, "Jacquerie" by Marinuzzi, and Felix Borowski's new ballet pantomime "Boudour." Herman Rosse has provided designs for Messager's "Madame Chrysantheme," a new French opera, and Robert Edmond Jones, the "Wizard in Lights" who has exhibited his models at many museums, will attend to light effects. This is the liveliest art activity in the Middle West just now.

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Charles G. Blake, architect, has designed a memorial temple at the grave of James Whitcomb Riley, in Marion County, Indiana. The temple is a peristyle formed by ten large light-gray granite columns supporting entablature. The style is Grecian Ionic. The grave is covered with a granite slab bearing the name of the poet and dates of birth and death. The granite slab is enclosed in a frame of grassy turf, to suggest the resting place in the bosom of Mother Earth, in keeping with Mr. Riley's love for nature. Mr. Blake is a member of the Board of Directors of the Municipal Art League, Chicago, and has designed a number of monumental works situated in various parts of the United States.

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Paul Fjelde, a Chicago sculptor, has designed a memorial medal executed in bronze for the Village of Glencoe, an important suburban town near Chicago. Replicas of this medal have been presented to all the soldiers and sailors, sons of the village who served in the Great War.

# SCHEDULE OF TRAVELING EXHIBITIONS THE AMERICAN FEDERATION OF ARTS

SEASON 1919-1920

(Tentative engagements are not noted. Many requests have been received which have not been definitely scheduled. Additional collections are being formed.)

Thirty oil paintings lent by the Metropolitan Museum of Art:

Oct. Youngstown, Ohio.  
Nov. Charlottesville, Va.  
Dec. Richmond, Va.  
Jan. Fort Worth, Texas.  
Feb. Galveston, Texas.  
Mar. Savannah, Ga.  
Apr. Charleston, S. C.

Thirty-five oil paintings assembled from the Winter Exhibition of the National Academy of Design:

Jan. New Orleans, La.  
Feb. Topeka, Kans.  
Mar. Norman, Okla.  
Apr.  
May Stanford University.

Forty-five oil paintings of moderate size, assembled from the artists' studios:

Nov. Elmira, N. Y.  
Dec. Peoria, Ill.  
Jan. Springfield, Ill.  
Feb. Bloomington, Ill.  
Mar. Nashville, Tenn.  
Apr. Charleston, S. C.  
May

Thirty-five oil paintings by American Women Painters, assembled from the artists studios:

Nov. Columbia, S. C.  
Dec. Savannah, Ga.  
Jan. Nashville, Tenn.  
Feb. Kansas City, Mo.  
Mar.  
Apr.  
May

Two hundred and fifty-nine oil paintings, by Lieut. Lemordant:

Oct. Philadelphia, Pa.  
Nov. Buffalo, N. Y.  
Dec. Chicago, Ill.  
Jan. Saint Paul, Minn.

Feb. Saint Louis, Mo.  
Mar. Cleveland, Ohio.  
Apr. Cincinnati, Ohio.  
May Rochester, N. Y.

One hundred and eight water colors, The American Water Color Society, 1919 Rotary:

Oct. Jackson, Mich.  
Nov. Grand Rapids, Mich.  
Dec.-Mar. Pacific Coast Circuit.  
Apr. New Orleans, La.

One hundred water colors selected from the New York and Philadelphia Water Color Clubs' Annual Exhibitions:

Jan. Delaware, Ohio.  
Feb. Indianapolis, Ind.  
Mar. Oberlin, Ohio.  
Apr. Dayton, Ohio.  
May Springfield, Ill.

Large photographs of paintings by John W. Alexander:

Jan. Lancaster, Pa.  
Feb.  
Mar. Springfield, Ill.  
Apr.

Small bronzes and American sculpture assembled by the National Sculpture Society:

Nov. Philadelphia, Pa.  
Dec. New Bedford, Mass.  
Jan. Providence, R. I.  
Feb.  
Mar. Dayton, Ohio.

Reproductions of American Paintings, lent by the Detroit Publishing Company:

Nov. Indian Head, Md.  
Dec.  
Jan. Vermillion, S. D.  
Feb.  
Mar.  
Apr. El Paso, Texas.



Children's Exhibition of paintings, prints, sculpture, pottery, illustration, books, toys:

Nov. Memphis, Tenn.  
Dec. Omaha, Neb.  
Jan. Denver, Colo.  
Feb.  
Mar.  
Apr.  
May  
June Springfield, Ill.

Art Work done in the Washington Public Schools:

Oct. El Paso, Texas.  
Nov.  
Dec.  
Jan. Norfolk, Va.

Etchings by Contemporary American Artists:

Nov. State College, Pa.  
Dec. Columbus, Ohio.  
Jan. Ypsilanti, Mich.

Studies for Domestic Architecture and sketches, by Wilson Eyre:

Nov. Nashville, Tenn.  
Dec. Hanover, N. H.  
Jan. Rochester, N. Y.  
Feb. New Bedford, Mass.

Helen Hyde Wood Block Prints:

Nov. Springfield, Mass.  
Dec.  
Jan. Ypsilanti, Mich.

Original Work in black and white and color by the leading American illustrators:

Dec. Indianapolis, Ind.  
Jan. College Station, Texas.  
Feb.  
Mar.  
Apr. Charlottesville, Va.

Industrial Art, textiles, advertising, etc., assembled by The Art Alliance:

Nov. Rochester, N. Y.  
Dec. Memphis, Tenn.  
Jan. Galveston, Texas.  
Feb. Stanford University, Calif.  
Mar. Seattle, Wash.

Medici Prints, 47 reproductions in color of works by the Old Masters:

Nov. College Station, Texas.  
Dec. Norman, Okla.  
Jan.  
Feb.

One hundred and thirty-two studies for Mural Decorations by Violet Oakley:

Oct. Brooklyn, N. Y.  
Nov. Utica, N. Y.  
Dec. Rochester, N. Y.  
Jan. Rochester, N. Y.  
Feb. Nashville, Tenn.  
Mar. Syracuse, N. Y.  
Apr.

Copies of paintings by the Old Masters, by the late Carroll Beckwith:

Nov. Eugene, Oregon.  
Dec. Corvallis, Oregon.  
Jan. El Paso, Texas.

Lithographs of War Work in America and Great Britain, by Joseph Pennell:

Nov. Memphis, Tenn.  
Dec. Charlottesville, Va.

Pictorial photographs, 100 exhibits assembled, by the Pictorial Photographers of America:

Nov. Indianapolis, Ind.  
Dec. Jackson, Mich.  
Jan. Boston, Mass.  
Feb. Rochester, N. Y.  
Mar. Elmira, N. Y.  
Apr.  
May Charlottesville, Va.

Printing, assembled by the Metropolitan Museum of Art:

Dec. Providence, R. I.

School work in color and design by the pupils of four art schools:

Nov. Wichita, Kan.  
Dec. Logansport, Ind.  
Jan.  
Feb. Milwaukee, Wis.

Senefelder Lithographs—100 exhibits lent by the Senefelder Club of London:

Oct. Richmond, Va.  
Nov. Oxford, Ohio.  
Dec.

Textiles, actual materials, assembled by Mr. William Laurel Harris for the Architectural League of New York:

Dec. Detroit, Mich.  
Jan. New Bedford, Mass.  
Feb. Indianapolis, Ind.  
Mar. Milwaukee, Wis.  
Apr. Rochester, N. Y.

Town Planning, photographs and plans of the best that has been done in this and other countries, assembled by Mr. Andrew Wright Crawford:

Dec. Nashville, Tenn.  
Jan. Hanover, N. H.  
Feb.  
Mar. New Bedford, Mass.

War Memorials, three sets of photographs assembled by the Metropolitan Museum of Art:

Sept. Nashville, Tenn.  
Oct. Elmira, N. Y.—Philadelphia, Pa.  
Nov. Rochester, N. Y.—Iowa City, Iowa.  
Dec. Rochester, N. Y. — Williamsport, Pa.—Albany, N. Y.  
Jan. Amherst, Mass.  
Feb.

Wood Engravings, by the late Henry Wolf:

Dec. Washington, D. C.

## ITEMS

During November the Washington Water Color Club held its Twenty-fourth Annual Exhibition in the Corcoran Gallery of Art at Washington.

At the same time there were set forth in this gallery a special exhibition of sculpture by P. Bryant Baker and of large photographs, showing the activities of the A. E. F. in France made by members of the United States Signal Corps and shown under Government auspices. This exhibition compared most favorably with the British exhibition of a somewhat similar character showing the activities of the British navy.

The Corcoran Gallery of Art will open its Seventh Biennial Exhibition of painting by contemporary American artists on December 21st. At this exhibition \$5,000 in cash prizes given by Hon. W. A. Clark, a member of its Board of Trustees, will be distributed with gold, silver and bronze medal and Honorable Mention certificates presented by the Corcoran Gallery of Art.

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In the galleries of the Art Alliance, Rittenhouse Square, Philadelphia, was exhibited November 24th to December 8th, a collection of illustrations, water color drawings and lithographs by Thornton Oakley. On Tuesday after-

noon, November 25th, Mr. Oakley gave a talk in the gallery on illustration.

Preceding Mr. Oakley's exhibition a collection of sketches made by Miss Alice Kent Stoddard in "No Man's Land" and among the ruins and devastations of the cities at the front were shown in the music rooms. Miss Stoddard returned this fall from France, where she had been for some time engaged in war work with the Y. M. C. A.

Among other exhibitions set forth at the Art Alliance in November were a collection of sculpture by American sculptors assembled by the National Sculpture Society and exhibited under the direction of the American Federation of Arts and a crafts exhibition specially arranged by the Crafts Committee.

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The Concord Art Association opened its Annual Exhibition on the 15th of November with a private view. Among the artists represented are Messrs. French, Laessle, Thomas Shields Clarke, Anna V. Hyatt, Malvina Hoffman, Anna Coleman Ladd, and Janet Scudder, Gertrude A. Beneker, Charles Bittinger, John F. Carlson, Frederick C. Frieseke, Robert Henri, Ellen Day Hale, Birge Harrison, Charles H. Pepper, Marie Danforth Page and Mary Cassatt.